

LE SUGGÈS.

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| Mayer, Ch. op. 211. Valse-Étude élégante | K. 60 |
| Pacher, J. A. op. 35. Marche | 60 |
| Talex. op. 86. Buona Sera; Berceuse | 85 |
| Jungmann. op. 82. Südländisches Liebeslied; Sérénade italienne | 50 |
| Beyer, F. op. 133. Petite Fantaisie sur la Donna del Lago | 60 |
| Pacher, A. op. 34. Le Ruisseau; Étude de Salon. | 70 |
| Beyer. op. 109. Sérénade. | 60 |
| Lefébure. op. 100. Mazurka élégante. | 40 |
| Plachy. op. 95. Fantaisie sur l'Elisire d'Amore. | 60 |
| Wollenhaupt. op. 29. 2. Feu Follet; Pensée fugitive | 40 |
| Jungmann. op. 55. Wilde Rose; Characterstück | 60 |
| Croisez. op. 88. Halte des Bohémiens; Bolero | 85 |
| Mennechet de Barival. La Prière | 60 |
| Badarzewska. Le Rêve; Impromptu | 30 |
| Jungmann. Un premier Amour; Romance | 70 |
| Gottschalk. op. 21. L'Étincelle; Mazurka sentimentale. | 40 |
| Kretschmar. Variations sur un thème de la Fille du Régiment. | 60 |
| Stamaty, C. op. 30 N° 1. Styrienne. | 30 |
| Loeschhorn. op. 37. Fantaisie sur Lucrezia Borgia. | 60 |
| Chwatal. op. 126. Une Soirée d'Été. | 50 |
| Brunner. op. 314. Une Nuit étoilée; petit tableau musical | 30 |
| Voss. op. 194 N° 3. Le Rossignol (Cоловей); Morceau de salon | 60 |
| Badarzewska. Mazurka brillante | 40 |
| Kummer, J. op. 17. Gravité et Plaisanterie; Fantaisie-Polka | 85 |
| Beyer. op. 36 N° 68. Fantaisie sur Don Pasquale | 70 |
| Doppler. Inspiration du Tyrol; Air tyrolien varié, de Proch. | 85 |
| Hunten. Morceau de Salon sur un Air de l'Opéra Tannhäuser | 85 |
| Doppler. op. 270 N° 5. S'Herzenleid. | 40 |
| Wallace. La Gondola; Souvenir de Venise. Nocturne | 40 |
| Beyer. op. 126 N° 7. Souvenir de Voyage; Tic e Tic e Toc | 60 |

St. Pétersbourg, au Magasin Brandus.

LA CONDOLA.

SOUVENIR DE VENISE.

NOCTURNE

par W. V. WALLACE. Op:18.

Allegretto ma non troppo.

PIANO.

pp

Ped. *

Ped. *

cres: *dim:* *marcato.* *Ped.* *

Ped. *

Ped. *

dol:

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

schierzando.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines. A *ritard.* marking is present in the right hand.

Second system of musical notation. The right hand begins with a *dim.* marking, followed by a *f* dynamic. The left hand includes a *Red.* marking. The system concludes with an *a tempo.* instruction.

Third system of musical notation. The right hand features a *f* dynamic and a *Red. f* marking. The left hand includes a *Red.* marking. The system concludes with an *a tempo.* instruction.

Fourth system of musical notation. The right hand features a *f* dynamic and a *Red. f* marking. The left hand includes a *Red.* marking. The system concludes with an *a tempo.* instruction.

Fifth system of musical notation. The right hand features a *f* dynamic and a *Red. f* marking. The left hand includes a *Red.* marking. The system concludes with an *a tempo.* instruction.

4

p *Red* * *Red* * *pp*

morendo. *pp* **FINE.** *cantabile.* *dolente*

ritard:

a tempo. *pp* *parlante.*

ritard: *dim:* *più moto.* *mf* *Red.*

Red. *

Red. * *tenuto.*

p

pp *ppp* *ritard.*

D.C. dal Segno al FINE